

# American Art News

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## FIRST STATUE OF HARDING BY RHIND

Colossal Bronze Bust Will Soon Be Unveiled in Court of Honor of the Great Marble Memorial Erected to William McKinley at His Birthplace in Ohio

THE AMERICAN ART NEWS is able to present to its readers the first portrait in sculpture ever made of President Warren G. Harding. It is the work of the eminent American sculptor, J. Massey Rhind, and it will be unveiled on Saturday, June 18, at Niles, Ohio, in the court of honor of the great white marble memorial that has been built there in honor of William McKinley. It was made at the behest of Joseph G. Butler, Jr., of Youngstown, Ohio, the man who conceived the idea of the McKinley Memorial at the martyred President's birthplace.

Those who have seen the bust pronounce it to be one of the finest examples of portraiture executed in modern times. Faithful to the original, it has been endowed by the sculptor with a splendid dignity and calm mentality that remind one of the similar achievement of Gilbert Stuart in his famous "Athenæum type" portrait of Washington.

Mr. Rhind made this portrait of the President while Mr. Harding was at St. Augustine, Fla., preparing his inaugural address. The sculptor had a splendid chance to study his subject while he was engrossed in the problems that faced the new administration. It is rare that an artist meets with such a fortuitous circumstance, and Mr. Rhind made the most of it.

The McKinley Memorial, which occupies a plot in the center of Niles that was cleared of buildings for the purpose, is a most beautiful structure of Georgia marble, 238 feet long, and with a court of honor in the center supported by marble monolith columns 28 feet high. A twelve-foot marble statue of McKinley, standing in the center, is from the hand of Mr. Rhind, as are also the bronze busts of the statesmen who were associated with President McKinley that form his escort in a semi-



RHIND'S BUST OF PRESIDENT HARDING

circle around this court of honor. These include William Howard Taft and Theodore Roosevelt, Philander C. Knox, John Hay, Elihu Root, Cornelius N. Bliss and Justice William R. Day. Ohio's war governor, David R. Tod, is also of this noble company, together with Senator Marcus A. Hanna. The busts are of colossal size.

The memorial, which cost more than \$400,000, was not only conceived by Mr. Butler, but was carried out mainly through his efforts. He enlisted the aid of the late Henry C. Frick and others, and induced the government to issue a special mintage of 100,000 gold dollars, that were sold by the memorial committee for \$2.25 each.

Another memento of Mr. Butler's public spirit and splendid enterprise is the beautiful Butler Art Institute, which he gave to Youngstown and filled with art treasures.

The bust of President Harding will be unveiled with special ceremonies, at which Vice-President Calvin E. Coolidge and Governor Harry L. Davis will make addresses.

## Tiny Holbein, Only 4 Inches in Diameter Brings 294,937 Francs in Paris Auction



LUCAS HORNEBOLT, BY HANS HOLBEIN, THE YOUNGER

About the year 1521 there arrived at the court of Henry VIII of England a German miniature painter named Lucas Hornebolt. He brought with him his sister, Susanna Hornebolt, a buxom but none too pretty fraulein. A big, bearded Englishman, John Parker, who was the king's bowman and yeoman of the robes, fell in love with her buxomness and married her. Her brother was kept busy painting miniatures of lords and knights of the king's court and their fair ladies. He was a sort of Baron de Meyer without a camera. He painted nice pictures, indeed, but—

One day there arrived in England, from Basle, a young artist who called himself Hans Holbein the Younger. It wasn't long until the newcomer had established himself as the favorite. They knew great painters in those days perhaps better than they do today, and Holbein, one of the great masters of all time, soon found he had all he could do painting the king and the nobles and their wives—especially the king's wives, as they came and went.

Lucas Hornebolt wasn't jealous. Probably there was plenty of work for everybody; folks were pretty vain of their looks in those days, and there were no cameras. The two struck up a friendship, and Holbein became interested in Hornebolt's work. He conceived the idea of trying his hand at miniatures himself,

and painted some of the finest examples of the art that are now in existence.

As a compliment to his friend he painted a little roundel portrait of him—not a miniature, but almost one, for it was only four inches in diameter. He also painted his friend's sister, Susanna, and her big bewhiskered spouse, Jack Parker, the king's bowman. This was in 1534. The last two portraits, as part of the Ambraser collection, are now in the National Gallery in Vienna, but—

The little portrait of Lucas Hornebolt came up at auction last week in the dispersal of the Engel-Gros collection, at Georges Petit's, in Paris, and Madame Paravicini, of Basle, Holbein's old home, paid 294,937 francs for it (\$22,685).

This is the highest price ever paid per square inch for a painting at auction, and compares with the \$250,000 paid by Carl Hamilton of New York to Duveen Brothers for his Mantegna, which measured 12 inches by 7 1/2.

The Engel-Gros collection, comprising 295 items, brought approximately \$1,000,000, which was \$200,000 more than the experts estimated. Duveen Brothers paid 110,000 francs for a fourteenth century marble group, "Virgin and Child," and 455,000 francs for a fifteenth century Flemish tapestry. Arnold Seligman paid 290,000 for another tapestry, "Glorification of Christ," and Mr. Demotte \$105,000 for a Mesopotamian vase.

## INNESS LANDSCAPE STOLEN IN ST. LOUIS

Subject Painted About 1888, Taken from Home of Collector, Expected to Be Offered for Sale to Dealers

THE AMERICAN ART NEWS has been asked by the art firm of M. A. Newhouse & Son, St. Louis, to apprise dealers and collectors of the fact that a landscape by George Inness, stolen in that city, is likely to turn up for sale somewhere in the country. The painting was stolen from the home of one of the clients of M. A. Newhouse & Son on April 30.

The picture is described as an upright composition, 12 inches wide and 16 inches high, painted about 1888. The immediate foreground is a leafy scene of dark green; in the middle distance is a lake or river with a man in a boat, and the distance, with woods, in a lighter tone of green. The theme of the picture is a grey day, along in the afternoon.

If the picture is offered for sale, it is requested that word be sent to M. A. Newhouse & Son, 4398 Olive street, St. Louis.

## AUSTRIA ACQUIRES RUBENS PORTRAITS

In Spite of Economic Conditions, Nation Buys Two Works of Great Beauty, by Sole Hand of Artist

VIENNA.—In spite of the bad economic conditions of the Austrian state, two fine portraits by Rubens have just been bought for the state gallery. For years no such valuable addition has been made, and it is a welcome completion of the Rubens collection of the gallery.

The portraits represent the Archduke Albrecht and the Infanta Isabella, founders of the celebrated Ildefonso Altar.

These works, on wood, were painted after the artist's return from Italy in 1609. They are of special beauty and glow with the wonderful Rubens color. Their great value consists, however, in their being the master's unaided work.

Private assistance and determined help of the Austrian reparation commission made possible the purchase.

—F. T.

## LOUVRE MAY GET VERMEER, REPORT

"Little Street in Delft," for Which the Owner Demands \$350,000, Is Now in France and Movement Is Started to Add It to Nation's Treasures

By Cable to THE AMERICAN ART NEWS

PARIS.—Vermeer's master work, "Little Street in Delft," which recently "sold" at auction in Amsterdam for 680,000 guilders (\$272,000), has been brought to Paris. It is now proposed that the work be acquired for the Louvre, and a movement has been started to that end.

—M. C.

Three weeks ago THE AMERICAN ART NEWS printed a message from Paris saying the "Little Street" was being taken to that city to be shown to an American, who was prepared to pay the million guilders (\$350,000) the owner, Professor Six, demanded for it. It had previously been reported that the picture would be brought to America.

Interest in early Dutch art has been stimulated in France by the great exhibition of masterpieces by the Dutch masters now being held in the Tuileries Gardens.

## Detroit Art Institute Acquires

### Important Sargent Landscape

DETROIT.—The Arts Commission of the city of Detroit at its last meeting approved the purchase of a notable American painting, "The Home Fields" by John S. Sargent. It is now on view in the permanent collection of the Institute.

This work was painted especially to honor one of the artist's associates, as one learns from the inscription, "To My Friend Bromley, John S. Sargent," in the lower left hand corner. It is an exceptional expression of the artist.

The point of interest in "The Home Fields" is a "rickety, old rail fence," held together more by hope than by anything material. In feebly warmed buff, like the meagre barn in the background, it gives a modest glow to the dull green of the undergrowth and to the cold grey sky. The painting has a subtlety and sensitiveness of touch akin to the refinement of J. Alden Weir, and its color intensities and values are similar. Earth and sky are brought more closely together by the beautifully constructed lace-like trees whose upper branches are silhouetted like a spider's web against the flat blue grey above. The work is as illusive and tender as a Twachtman, and is one of Sargent's more subjective landscapes.

## Newport's Tenth Annual Exhibit

### Will Be Held Last Part of July

The tenth annual exhibition of the Art Association of Newport, R. I., will be held in the galleries of the association at 76 Bellevue avenue, from July 16 to 31. The exhibition will consist of oil paintings, water colors, miniatures, pastels and small sculptures.

The jury is composed of William Cotton, Helena Sturtevant, Harrison S. Morris, Leslie P. Thompson and Gertrude V. Whitney. A prize of \$75, to be known as the Richard S. Greenough memorial prize, offered by Mrs. Edith Blight Thompson, will be awarded for the best picture; and a prize of \$25, to be known as a People's prize, will be awarded by popular vote.

The new gallery of the association is a large and handsome room, well adapted to its purpose, finely lighted, measuring 38 by 53 feet.

## Belgium Finds in Austria Famous

### Rembrandt Taken During War

VIENNA.—The Belgian embassy in Vienna has notified the Austrian government that Rembrandt's famous picture representing his mother, that disappeared during the German occupation, has come to light in Vienna. The picture has been attached, and will be retained for the time being by the authorities. The present owner affirms that he bought it in Munich in 1919 for a high price.

## Orpen's "Chef" Gets a New Job

LONDON.—So great a sensation has been made by Sir William Orpen's "Chef of the Hotel Chatham, Paris," at the Royal Academy exhibition, that Chester, the aforesaid boniface, has been given a fine new job in London, as chef for the grill room of the Royal Palace Hotel. Chester is a new convert to the economic value of art.



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Place of the Usual Special Displays

Special displays being over, the galleries select good pictures from their "stock" and hang them for the benefit, particularly, of the out-of-town visitor. These summer shows are frequently the most interesting of the entire year, being composed of works the dealers think good enough to own themselves.

One of the most noteworthy of these displays is that at the Kraushaar Galleries, 680 Fifth Avenue, comprising twelve typical canvases by twelve representative American painters. One may enjoy a new and brilliant "Circus Parade" by Gifford Beal, a delicious "Landscape" by Ernest Lawson, a picturesque "In the Hills" by Leon Kroll, a swaggering and Hals-like urchin by George Luks, a beautiful tapestry-like "Picnic Party" by Maurice Prendergast, a romantic and Florentine "Three Listeners" by Augustus Vincent Tack, a lyrical and Arcadian "Springtime Dreamer" by A. E. Davies and representative works by Guy Pene du Bois, Jerome Myers, John Sloan, Max Kuehne and Samuel Halpert.

**Group of Sixty-five Paintings**

At the Babcock Gallery, 19 East 49th Street, is a "summer exhibition" composed of sixty-five paintings that fill three rooms and extend all the way from George Fuller's "Interior with Figures" to works by painters who had their first public showing only this season.

Among the most characteristic and pleasing subjects may be mentioned "Autumn Woods" by H. W. Ranger, "The After Glow" by J. Francis Murphy, "Valley of the Jonathan," a particularly delightful picture in Arthur B. Davies's old style; "Gloucester Rocks," a very decorative coast scene by Cullen Yates; "Forsaken Pastures," a delicate and precious example of Robert Vonnoh's art; "Evening," a dusky and mysterious marine by George Elmer Browne, and "The Slipper," a ballet girl theme by Louis Kronberg.

**An "Even" Show at Folsom's**

The summer display at the Folsom Galleries, 104 West 57th Street, is particularly distinguished, each picture being selected for its excellence in representing its author at his best.

It is an especially "even" show, so much so that it would hardly be fair to single out individual works for mention. The painters represented are Elliott Daingerfield, Jerome Myers, John La Farge, Robert Henri, Jonas Lie, William Carrington, Guy Wiggins, Childe Hassam, Emil Carlsen, Abbott Thayer, William M. Singer, J. Alden Weir, Theodore Robinson, Bruce Crane, Everett Warner, Harry L. Hoffman and Clark G. Voorhees.

**HEILBRONNER ART  
TO BE SOLD SOON**

Dispersal of Sequestered Property of  
German Antiquary This Month at  
Paris Will Include Many Rare Objects

PARIS.—The first sale of the famous Raoul Heilbronner collection, which has been so often announced and deferred again and again, will take place at the Georges Petit Galleries, on June 22 and 23, by authority of M. Desbleumortiers, liquidator, and the president of the auctioneers, assisted by M. Henri Léman, expert, and Me. Lair-Dubreuil, the famous auctioneer. It is a well-known fact that M. Heilbronner was one of the biggest German antique dealers in Paris before the war. His stock, having been sequestered, is now to be sold and the profits deducted from the war indemnity.

The collection, comprising as it does a very considerable number of objects, will be put on sale on several different dates, but the pick will be offered at the first. This will consist of 250 medieval and Renaissance art works of the very first class.

The first thirty items are fine Italian Urbino, Faenza, Gubbio and Castel-Durante specimens, Hispano-Moresque ware and various objects in glass, amber and stone-ware.

A set of very fine Limoges enamels, 13th C., crucifixes, crosses, pixides, plaques, caskets, croziers, and shrines, as also some very valuable 16th C. grisaille enamels and Venetian enamels decorated with gilding—in all, twenty-three choice pieces of great beauty—form a very fine series. Among the very fine ivories is a 12th C. plaque, and French, Italian, Spanish and Eastern work.

There is also a set of fine and varied specimens of goldsmiths' work, 14th, 15th, 16th and 17th C. of Spanish, Italian and especially German origin, as well as a series of Italian Renaissance bronzes.

The eleven superb glazed Robbias are not the least remarkable feature of this collection.

Some twenty wood-carvings range from the 12th to the 16th centuries and comprise statues, high reliefs and two big altar-screens.

Very fine stone carvings, going as far back as the Roman era, consisting of capitals, high reliefs and groups in Italian, French, English and German work, comprise some very remarkable specimens, among them a figure of Saint Martin on horseback sharing his cloak with a beggar, 1m. 40 in height, French work dated 1531.

Important 14th and 16th C. stained glass reaching up to 3m. in height must also be mentioned, together with twenty-four items of 15th and 16th C. magnificently carved furniture, chests, chairs, tables, pews and cupboards in French and Italian work.

Lastly there is an imposing series of some ten Flemish tapestries of the very first order.

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### LYME ARTISTS NOW HAVE FINE GALLERY

Structure Costing \$2,000 Is Completed  
and Society Will Meet There To-  
day and Elect Its "First President"

After considerable delay owing to war conditions, the Lyme, Conn., art gallery is at last completed. It is one of the best equipped exhibition galleries in the country, with wall space adequate for the display of works by every artist who ever has been, is now, or ever will be a "Lyme-light."

For a number of years summer exhibitions have been held in the Lyme library, poorly lit and with insufficient room. Some years ago the Lyme artists subscribed more than \$6,000 out of their own pockets, then went to some of the public spirited citizens of the town, who subscribed the rest of the \$20,000 needed. The gallery, designed by Charles H. Platt, is simple and refined. Lawton Parker, who now makes Lyme his permanent home, gave the greater part of his time during the last year to the work.

The gallery is situated on Boston Post Road, where more than three thousand automobiles pass daily going to New London and Newport. A goodly number of sales are made every summer. Last year they exceeded \$8,000.

Today a meeting will be held for the election of officers and there will be a spirited contest over who will be the first president. Some want an artist, others a layman.

#### Nameless Exhibit of Pictures

Proves a Puzzle to London

LONDON.—At the private view of the Nameless Exhibition at the Grosvenor Galleries there was a hush and solemnity not usually associated with such gatherings. It is so easy to criticize a Sims, a John or a Strang when the name is all neatly attached and there is no risk of committing an artistic "faux pas," but it is a much more serious matter when, like the boy at an examination, one is obliged to state the name and give reasons for one's attribution.

The exhibits, having been chosen by three individuals who more or less stand for three distinct types of artistic theories, naturally fall to some extent within well-defined lines. These were summarized by one spectator as proper to the "wild men, the sterilized men and the desiccated men!"

Among the achievements of the former are canvases of no little interest, while even the Academicians take on an added lustre by reason of the mystery that attends them. In a fortnight's time we shall be able to compare our "bows at a venture" with the official list of authors, who are classified, I may mention, according to the catalogue, as the Academics, the Modernists and the Intermediates.

—L. G.-S.

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### MELLOW SHOW BY "INIMITABLE" MAX

Caricaturist's Display Includes a De-  
licious Satire in Which Clive Bell  
Carries His Aesthetic Theory Further

LONDON.—"Inimitable" has become the approved adjective for application to Max Beerbohm, the same as "brilliant" has grown to be inseparable from all mention of Bernard Shaw. One would miss it, were it omitted. It is, however, quite fully justified by the new collection of caricatures from his brush, now to be seen at the eicester Galleries.

Unlike the average satirist who is inclined to grow more mordant and less charitable with the passage of time, Max only becomes more mellow, more distinctly the man of the world, more emphatically the well-bred onlooker. One understands why no one could possibly take offence, but only be conscious of a subtle flattery, when chosen as the subject of his caricature. Max laughs at his sitters in exactly the same spirit as one may at times laugh at oneself, without rancour, without malice and with entire understanding.

Caricatures that will especially appeal to those to whom current art criticism stands for something more than mere journalism, are, firstly, that of Sir Claude Phillips "going on" at some evening function, at which his immaculate personification of the society gentleman harmonizes perfectly with marble halls and red druggut, and secondly, that entitled deliciously "Significant Form," in which Mr. Clive Bell is voicing to Mr. Roger Fry his opinion that "When one feels one has been carrying a theory too far, then's the time to carry it a little further." To which Mr. Fry remarks, "A little? Good Heavens, man! Are you growing old?" In each case the figures are drawn with a splendid sense of character.

Among so many good things, one is tempted to quote perhaps over-liberally. But I cannot refrain from mention of the study of Professor Holmes of the National Gallery confronting would-be burglars in the treasure-house with the assurance that "The perils and adventures that attended life in the Renaissance were most wholesome and stimulating to workers in the arts. So, now, if you are ready..."

Altogether a gay and delightful exhibition.

—L. G.-S.

#### Director Wyer Going to Europe

WORCESTER, MASS.—Raymond Wyer, director of the Worcester Art Museum, will sail for France on June 14. He will spend some time in Italy, Spain and England before returning in the Fall.

### THIEF GETS LACES, SPARES TAPESTRIES

Burglar at the Wadsworth Atheneum,  
of Hartford, Overlooks Priceless Treas-  
ures of the J. P. Morgan Collection

A burglar last Saturday night entered the Wadsworth Atheneum, of Hartford, Conn., which houses many priceless objects of the J. Pierpont Morgan Collection, and succeeded in getting away with some old laces that were on exhibition in the tapestry room. Strange to say, apparently no effort was made to steal the tapestries or any other of the Morgan objects.

The wild stories that appeared in the newspapers regarding the burglary have caused Frank B. Gay, director of the Wadsworth Atheneum, to ask THE AMERICAN ART NEWS to print the true facts. A statement signed by Charles E. Gross, president of the Atheneum, says:

"Sunday morning, when certain of the employees opened the building at about 7 o'clock, they discovered that some one had stolen the laces displayed in two show cases in the tapestry room. No tapestry and not a single article in the Morgan collection was taken or injured.

"The laces were some recently given to the Atheneum and a number which were being exhibited by Hartford women. In addition there were about a dozen small articles in another collection recently given, not of great intrinsic value. A piece of silk brocade, also taken, was evidently used to cover the laces.

"In addition to the above the only thing missing is a piece of cord from one of the furniture rooms. No injury was done to any of the sculpture, ceramics or furniture, nor to the building itself."

#### Trenton's Industrial Art School Holds Big Annual Exhibit

TRENTON, N. J.—The annual exhibition of the School of Industrial Arts, which is an institution supported by the state of New Jersey and the city of Trenton, is now being held, the exhibits occupying much space both in the Kelsey Memorial Building and in the school's shop building. During the year just closed forty instructors have given instruction to 1,333 different students in 117 day and evening classes.

The exhibition has its aesthetic as well as its industrial side, for the paintings, drawings and potteries make a very beautiful display.

The school of Industrial Arts has become a very important factor in the industrial life of Trenton and of New Jersey. For several years it has sought to apply art to industry and its effect has been very noticeable.

## OLD DRAWINGS

Schools of the NETHERLANDS and GERMANY  
XVth and XVIth Centuries

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### BIG AUSTRIAN ART COLLECTIONS SOLD

Large Prices Obtained at Dispersal of  
Treasures Thrown on Market Because  
of Economic Conditions in Republic

VIENNA.—The Viennese art treasures in the private galleries are beginning to leave their old quarters. Under the pressure of economic conditions many a prized private collection has been dispersed at auction. Some weeks ago the sale of the collection of Count Pallfy brought in more than 92,000,000 kronen and made a great sensation.

The auction of the Archduke Ludwig Victor's inheritance is now beginning. He was the brother of Emperor Franz Josef. The first day only festive dinner services were sold, which brought in the sum of 14,000,000 kronen. One set alone reached 1,650,000 kronen and a second and third brought 950,000 and 700,000 each. Two coffee pots brought 20,000 and 140,000 kronen, respectively.

Although the disposal of Count Pallfy's art is now a matter of history, an account of some of the prices will doubtless interest Americans.

Of the paintings, Agricola's "Venus" brought 150,000 kronen; Bridgman's "Ploughing Peasant," 180,000; "Portrait of a Girl," ascribed to Gainsborough, 75,000; Lenbach's "Portrait of First Bismarck," 60,000, and Marko's "Ideal Landscape," 190,000.

The Empire and Louis XVI bronzes were much in demand. Two candelabras, each for twenty-four candles, a masterpiece of French bronze work, brought 8,000,000 kronen; a pair of branched candlesticks (French early Empire), 1,100,000; a Brule parfum, 370,000; a dish of onyx, 300,000; and two gilt bronze statuettes of the 18th C., 420,000. "Voltaire," by Houdon, brought 150,000 kronen.

Of the furniture, five chairs once belonging to Napoleon brought 250,000 kronen; an English sofa of the 18th C., 660,000; six armchairs to match, 700,000; a writing table of Napoleon, from Malmaison, 13,000,000; General Berthier's bedstead, 1,700,000; a mahogany bedstead belonging to Napoleon, 580,000; two armchairs of the French Empire, with tapestry from Beauvais, 900,000; an easy chair belonging to the Empress Josephine, 400,000; six chairs from the Tuileries, 520,000; and a French Empire glass cabinet, 1,100,000.

The clocks reached extremely high figures. A grandfather clock ornamented with "The Fall of Phaeton," brought 700,000 kronen; a clock by Thomire, 750,000, and a clock signed by Baulhier, 800,000.

Of the marble, onyx and porphyry objects, a set of censers (Louis XVI) sold for 800,000 kronen; a set of porphyry vases for 880,000; a few Empire bronze vases, 800,000, and several huge Empire vases in porphyry for 2,300,000.

But even the collections of lesser personages show an excellent standard of value.—F. T.

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## A TRIP TO EUROPE

For the first time since the ending of the world war, Americans seeking pleasure in the life and the art of the Old World have crossed the ocean in considerable numbers. This wave began as early as April, and since then trans-Atlantic vessels have been crowded. And now comes the first repercussion from the shock when tourist America met after-the-war Europe. Unpleasant rumblings have made themselves heard across the Atlantic.

Word comes from Paris that Americans who are attempting to enjoy the French capital as in days of old are being charged such monstrous prices on every hand that many of them, either out of necessity or because of resentment, have packed up their baggage and gone elsewhere. Several such incidents have been reported to THE AMERICAN ART NEWS.

This is a state of affairs which is most unfortunate. It revives and aggravates an old grievance. Americans are not accredited by Europeans with being a sensitive people, but they are. In the old days, before the war, the things that Americans, back in America, have said about the French attitude toward them would have astonished the ears of Paris if it had heard. Americans have felt that the French regarded them as crude and uncultured and without taste, and as only worthy to be treated otherwise because of the money that the finer and thriftier French could make out of them. Unjustly or not, this has been the American feeling.

It was hoped that the friendly contact of the two nations in the great conflict would change this condition. But if Americans are to be confirmed in their former feeling that the French considered them inferior and chiefly interesting as sources of profit, the result is likely to be more unpleasant for Frenchmen than for anyone else.

For America today is a different America. She is full of pride and possessed of a self-confidence she never had before. Not only does she feel that the financial and industrial leadership of the world has passed to this side of the Atlantic, but she has an idea she has become the leader in a great many more things. One of them is art. She honestly believes that New York is the art center of the world. She honestly believes that her artists, particularly her landscape painters, are the best to be found anywhere. She truly believes that her good taste is a very good taste, and that it is going to grow better.

America is determined to live up to these things. She can point to the palaces of art she has erected in all her centers and which her wealthy and public spirited citizens have filled with rare treasures. She can point to such a body of organized art lovers as exists nowhere else under the sun, for almost every town has its art association or its art league that has begun to administer to the aesthetic wants of the community. She can point

to her numerous great schools of industrial art, and to a movement that verily has become a crusade whose object is to put beauty into the every day products of the nation. And even American women are saying to themselves that only in America can they get their distinctively American figures properly draped; that elsewhere they are likely to be fitted with modes incongruous to them.

The American of 1921 who finds himself treated abroad as a source of reparations, is likely to tell the would-be indemnifier to go levy on somebody nearer home. America is quite willing to be self-sufficient, even in such a distinctly Parisian quality as good taste.

## ART AND A POEM

Elsewhere on this page is printed a poem inspired by an American museum. The author is Virginia Frazer Boyle, of Memphis, who wrote it in celebration of the sixth anniversary of the Brooks Memorial Art Gallery, of that city.

Not solely because it glorifies art, but rather because of its great beauty and its lofty and inspired sentiment, does THE AMERICAN ART NEWS believe that this poem is one of the finest achievements in American letters of the present generation and worthy to survive as a part of the country's literary heritage.

The art world congratulates Memphis on her art gallery and on her poet.

## Ode to an Art Gallery

[Commemorating the sixth anniversary of the Brooks Memorial Art Gallery, in Overton Park, Memphis, Tenn.]

Oh! symbol of beauty! Fairer than a woman  
in a white veil,  
You are like a lily in a green garden;  
You are like a pearl set in an emerald disk.  
This is your birthday.  
With proud hands we are lighting the waxen  
candles,  
For the years that you have been with us,  
For the cryptic years of your white youth.

What do you mean to us,  
Oh! spotless lily in a green garden?  
The lily bears the sweetness of honey in its  
heart for the bee;  
But out of your chalice you shall give to us  
The frozen music that is Art,  
The beauty of Tintoretto,  
The grandeur of Michael Angelo,  
The mysticism of Fra Angelico.  
By your side shall the dreamer dream  
And strong men's souls shall grow.

This is your birthday.  
Young children have woven their garlands  
And men and maids are singing you a song.  
While all your green garden is full and white  
with May,  
What is the song they are singing to you in  
the garden?  
"Where light and beauty is, there must be no  
sin;  
Where there is God and light, there can be no  
crime."  
Oh! spotless pearl, set in your emerald disk,  
Lift high the ideals of these, your people;  
Let them come to you, purged from the noise  
and dust of the grimy city;  
Put to their lips the cup of undying Art;  
Teach them to drink their fill.

So shall the days of your years  
Drop like unsullied petals from the hand of  
Time;  
So shall you lead them up, and on and on,  
Out through the gateway of the soul—to God.  
—Virginia Frazer Boyle.

## Woman's College at Lynchburg Buys Art and Plans Gallery

LYNCHBURG, VA.—The Randolph-Macon Woman's College has begun the formation of an art collection, and a movement is on foot for the erection of an art gallery, which will not only provide aesthetic enjoyment for the hundreds of students but will also form an art center for this section of Virginia.

Miss Louise J. Smith, professor of art at the college, under whose direction ten annual art exhibitions have been held, said of the project: "We believe that every college or university should have works of art in its possession. Persons of student age are most responsive to art. We have found that our students show the greatest appreciation, and it is most encouraging to bring worthwhile productions to them."

From last year's exhibition the college bought for its permanent collection "Men of the Docks" by George Bellows. From this year's display it has acquired "Vermont Hills" by Chauncey F. Ryder. It has received as a gift from the artist an oil painting by Catherine C. Critcher, and a water color by Paul Dougherty, painted in Spain, as a gift from Duncan Phillips. Previous gifts have included Richard Paul's "The Kill von Kull," from Mrs. Laurent Oppenheim, and a collection of wood engravings by Timothy Cole, presented by the artist.

## Studio Gossip

Ivan Olinsky will complete a group of portraits of a Texas family now in New York, before leaving for his summer studio at Lyme, Conn. He has begun a decoration comprising seven life-sized figures for a church in this city.

Hayley Lever will soon leave his studio, 253 West Forty-second street, for Gloucester, Mass., where he will conduct a summer painting class during the months of July and August.

Paul Burlin, modernist painter, sailed last week for London. After a short stay there he will go to Paris.

At her Carnegie Hall Studio, Jane Freeman has just completed a portrait of Miss Mary Channing, young daughter of Mr. R. H. Channing, Jr. The subject wears a white chiffon gown, and a red feather fan is balanced by roses in an old Spanish shawl, carelessly thrown across the back of her chair. This work, like all of Miss Freeman's portraits, has "style" that is compelling.

Dana Pond will leave New York in July for his studio in the Boulevard Clichy, Paris. Among his recent portraits are presentments of Pearl White, movie actress, and Mrs. Leonard Thomas. He is now at work on a portrait of Mrs. L. Kendall, mother of Mesmore Kendall.

Harrington Mann, who has had a studio in the Atelier Building in West Sixty-seventh street, is now in Boston painting a portrait. He will sail for England next week. Among his portraits of the year are those of several members of the DuPont family, and Mr. Mortimer Schiff.

John F. Carlson left his studio at Woodstock, N. Y., Monday for Colorado Springs, to take up his work with the summer school of the Broadmoor Art Academy. This will be the second summer of the school, which has had a phenomenal success. Robert Reid is associated with Mr. Carlson in the work.

Caroline W. Pitkin will leave New York next week for her summer studio at Ogunquit, Maine, where she will remain until October.

Ruth A. Anderson (Mrs. Samuel Temple) has returned to her home in Boston, Mass., after a trip to West Chester, Pa., where she had been commissioned to paint the portrait of Percy Darlington, Jr.

G. Glenn Newell has left his Carnegie Hall studio and will paint until the late autumn at his summer home, Dover Plains, N. Y., where his own cows serve as models when he wants them, and where he may study them at will.

Lucia Fairchild Fuller, noted miniature painter, who has become blind through a nervous disease, and who has lived for several years with her daughter in Madison, Wis., is expected to come to New York next week to collaborate with Mrs. Carroll Beckwith on an article concerning the life and work of the late J. Carroll Beckwith, for *Scribner's Magazine*. Mrs. Fuller has not been able to paint for several years, but she has written a number of articles about artists she has known well, her last being a story of F. S. Church published in a recent number of *Scribner's*.

W. Otis Sweat, Jr., has left his Holbein studio and is painting landscapes at Dover Plains. Arthur E. Powell, H. F. Waltman and W. S. Budworth are also spending their summer painting in this picturesque locality.

Roland Hinton Perry has just completed a portrait of Miss Betty Carpenter, popular motion picture actress. The subject wears a rose-toned gown, which is made to harmonize with her golden hair and delicate features. He has also completed a portrait of Miss Maud Burnside. Next week he plans to leave his Tenth street studio for his summer home at Richmond, Mass., near Lenox, where he will work until the late autumn.

Jerome Blum, American artist who went to Tahiti more than a year ago, is expected back soon, bringing with him a collection of paintings done in the island that Gauguin made famous.

## The "Harveys" Believe in the Old Song, "True Love Cannot Die"

New York art circles are being thrilled by as pretty a romance as ever transpired. Eli Harvey, famous sculptor of New York, on Wednesday married Miss Grace Harvey, portrait painter, of Oakland, Cal., at Windom, Minn. They were childhood sweethearts in Cincinnati, when she was twelve and he a little bit older, but had not seen each other in forty years until they met by appointment last Tuesday in the waiting room of the station at Omaha, where Mr. Harvey was waiting when the Overland Limited pulled in with his bride.

The two Harvey families, which were no akin, were neighbors in Cincinnati, but when his sweetheart's parents moved to California forty years ago, the two more or less literally "drifted apart," as folks will. Mr. Harvey's first wife died two years ago, and recently the two old-time lovers heard of each other and began to correspond. They exchanged photographs, and soon the spark that had smoldered so many years became a conflagration.

They will reside in New York, where Mr. Harvey has a studio at No. 50 Charles street.

## ARTISTS APPROVE TECHNICAL BUREAU

Plans Drawn by H. E. Martini for Research Department Accepted by the League's Board of Directors

At a meeting of the board of directors of the League of New York Artists, Inc., last Tuesday evening, a paper presenting an outline for the working of a Technical Bureau, by H. E. Martini, a member of the league, was read by the managing secretary and unanimously accepted by the board.

The paper in part, reads as follows: "A technical or research bureau should accomplish two things to assure the physical and chemical permanence of future American works of art.

"The first of these should be to institute lecture demonstrations in art schools for students. The lectures should give the student a complete survey of all the materials used in the painter's craft, their origin, preparation, use, character and value; and should demonstrate to students how to care for material and how properly to stretch and ground canvas, etc.

"The second should be to have a laboratory for experimental work, where an artist could confer with the artist-chemist in charge on the problems he meets in the pursuit of his profession; where the artist could have recourse to the best information to aid him in determining the value of individual methods.

"As a background for this work and as indispensable adjuncts there must be:

"A library covering the history of artists' materials and painting materials in general.

"A highly classified cross-index to facilitate quick reference to all points of view.

"A collection of raw materials and photographs showing processes employed to produce finished pigments, oils and gums.

"Tests of materials from all available sources, the findings to be filed for reference.

"A committee appointed to determine the pigment allowed to be marketed under a name, and co-operation with the manufacturer that only such name be used on a pigment of the standard type, composition and shade recognized by the Technical Bureau of the League of New York Artists. (This should lead to publication of the chemical content much as is now done on house paint.)

"Publication of a monthly leaflet carrying articles of general interest describing new materials or processes and answering inquiries of general interest and importance.

"The production by members of experimental works of art with collaboration of the chemist and artist adhering to the directions of old MSS., these paintings being in the nature of cross sections of the technique.

"Recording of the technique of all important artists to form a basis for judging by time the value of the materials and methods they used. (Such record properly indexed would be as valuable as any of the old MSS.)"

Mr. Martini, the author of this programme, is an artist and a graduate of the Academy at Munich.

The managing secretary, Julian Bowes, who is acting as secretary to the Technical Bureau Committee, of which George Bellows is chairman, is expected to call a committee meeting within a few days at the studio of A. Stirling Calder, a committeeman.

The meeting of the directors was attended by Howard Giles, chairman; Leo Mielziner, secretary; Julian Bowes, managing secretary; Robert Vonnoh, vice-chairman; Edmund Greacen, G. Glenn Newell, Eliot Clark, Robert Henri and John G. Agar.

Plans for the summer months were presented and resolutions passed enabling the managing secretary to keep up an active campaign for membership.

One resolution endorsed the Authors' League in its fight for an international copyright law, which would ultimately lead to a domestic copyright law approximating the English.

Extensive arrangements for the Fall and Spring are being carried on by Mr. Agar, chairman of the membership committee, and the managing secretary, Mr. Bowes.

## Kihn Shows Indian Portraits

Wilfred L. Kihn is showing twenty life-size portraits of Blackfoot Indians and twenty of Pueblo Indians at the New Mexico Art Museum, at Santa Fe. Five of these have been selected for an exhibit in Salt Lake City of the work of representative artists in New Mexico. The remainder will be shown in Chicago about June 15, at which time Mr. Kihn will start for New York, where a large collection of his pictures will be shown in the fall.

## Pretty Tough On the Sculptor

A bust of Don Nicolas Rivero y Muniz, who was for twenty-four years editor of the *Diario de la Marina*, of Havana, has been unveiled at the Hispanic Museum, 156th street and Broadway. The newspapers did not print the name of the sculptor, and when THE AMERICAN ART NEWS asked the Hispanic Museum, nobody there knew.

## Corot Brings \$70,000 at Auction

BRUSSELS.—The auction sale of the Alphonse Willems collection of paintings realized approximately \$250,000. The highest price was \$70,000 for Corot's "Arcadian Farmers."



# X-RAY OF PIGMENTS AND OF PAINTINGS

Well Known Authority Gives Results  
of His Researches in Radiography  
With Comparative Effect on Paints

By MAXIMILIAN TOCH

## PART TWO

The X-Ray of pigments was conducted by placing on a sheet of glass certified colors ground in *raw linseed oil* and pressing them down with a palette knife, so that they would be thick at the outer edges and very thin at the ends; and, in the case of the nineteen pigments shown on Chart No. 1, every one of the colors is indicated:

### Chart No. 1

- (1) Tuscan Red, is Indian Red toned with Madder Lake;
- (2) Chrome Oxide;
- (3) Paris Green;
- (4) Narbonne Green, Dark;
- (5) Narbonne Green, Medium;
- (6) Narbonne Green, Light;
- (7) Bronze Blue, is very interesting, because it shows only a faint trace through the X-Ray, and is one of the purest Prussian Blues that can be made;
- (8) Venetian Red (Oxide of Iron and Gypsum);
- (9) Scarlet Lake. The reason why this is so visible with the X-Ray is because it is 20% of Scarlet Aniline and 80% of Precipitated Barium Sulphate;
- (10) Madder Lake, Dark, shows up faintly;
- (11) 2 R Scarlet, is very interesting, because it is almost the pure 2 R Scarlet ground in oil;
- (12) Scarlet Vermilion, which is Orange Mineral colored with the dye, in which the Orange Mineral is opaque;
- (13) English Vermilion, Light;
- (14) English Vermilion, Dark;
- (15) Red Lead, is the same as Orange Mineral in chemical composition. It shows up about the same as No. 16, which is true Red Lead;
- (16) Orange Mineral;
- (17) Dutch Pink, is Quercitron Bark Extract on a Whiting base, precipitated with Tin Chloride;
- (18) Permanent Red, known chemically as Parantiline—about ten times stronger than English Vermilion, but very transparent to the X-Ray; contains no base;
- (19) Venetian Red, is of the same composition as No. 8, excepting that it contains a larger amount of Gypsum, or Calcium Sulphate.

### Chart No. 2

Chart No. 2 is enumerated as follows:

- (20) Venetian Red;
- (21) Red Oxide;
- (22) Indian Red;
- (23) Raw Sienna (American);
- (24) Burnt Sienna;
- (25) American Ochre;
- (26) Dark Orange Chrome;
- (27) Black Oxide of Manganese;
- (28) Drop Black;
- (29) Zinc Yellow;
- (30) Raw Sienna (Italian);
- (31) Litharge;
- (32) Light Chrome Yellow, C.P.;
- (33) Dark Chrome Yellow, C.P.;
- (34) Medium Chrome Yellow, C.P.

It is only necessary to dwell on the fact that the *siennas* and *ochres* used by the ancients are moderately transparent, owing to the fact that these are mixtures of *oxides of iron and clay*.

### Chart No. 3

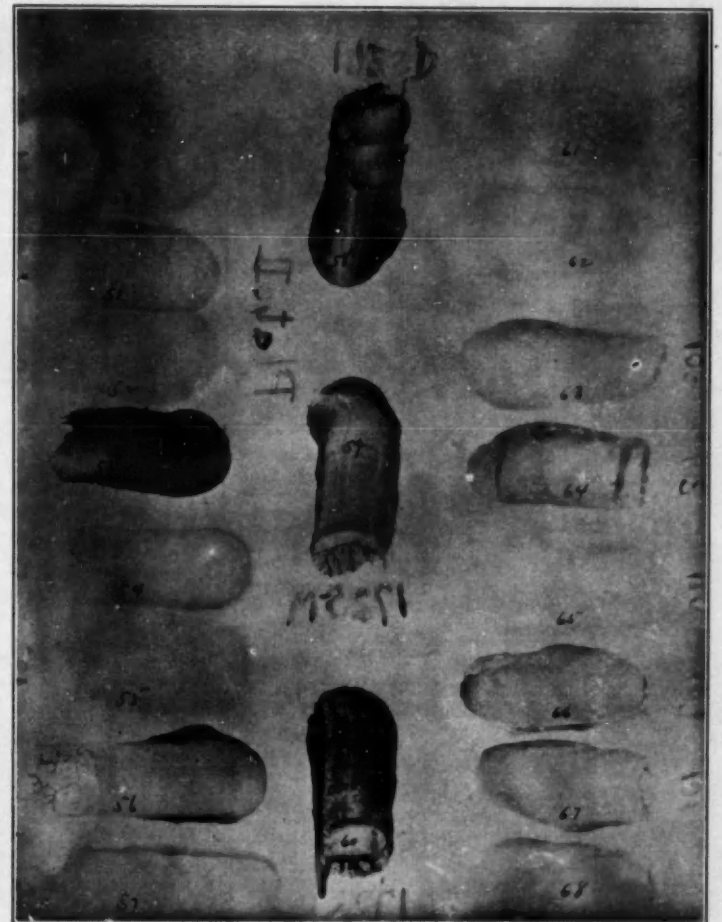
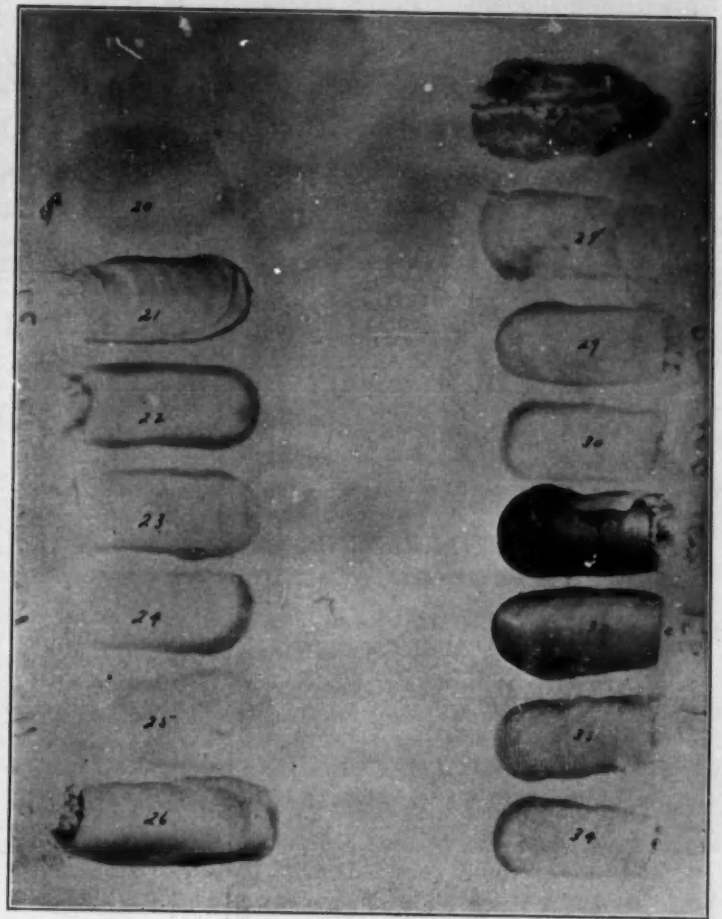
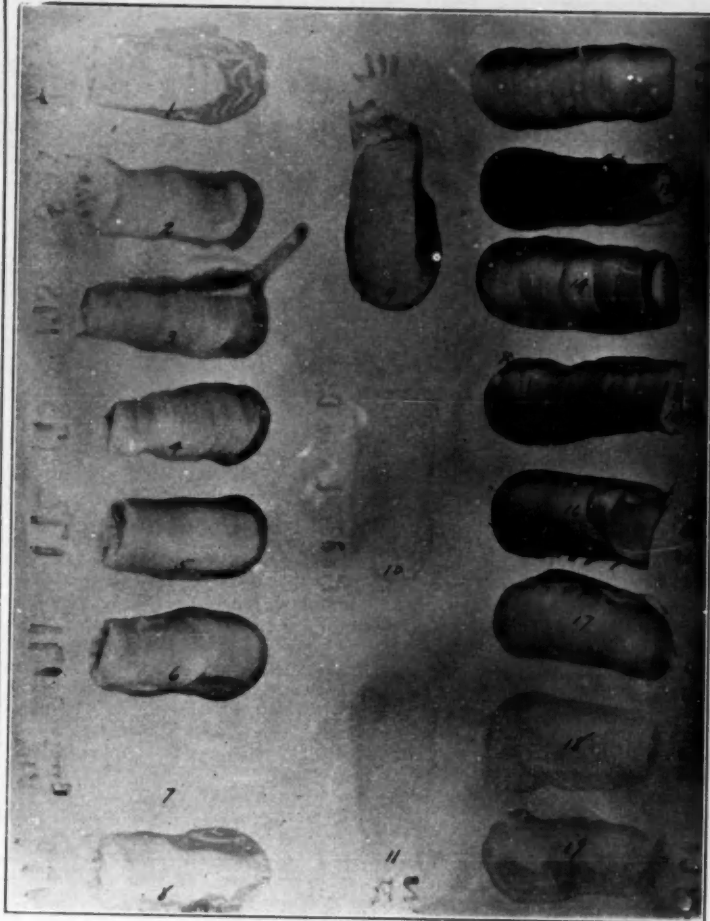
Chart No. 3 is as follows:

- (35) Barytes;
- (36) Blanc Fixe;
- (37) Silica;
- (38) Whiting;
- (39) Asbestine;
- (40) Graphite;
- (41) China Clay;
- (42) Munsey Filler (a type of ground slate);
- (43) Infusorial Earth;
- (44) Sublimed White Lead;
- (45) Czark Zinc Lead (40%);
- (46) Lithopone;
- (47) Zinc Oxide;
- (48) Carbonate White Lead;
- (49) Titanox;

### Chart No. 4

Chart No. 4 shows the opacity of chemically pure *chrome greens* of commerce, which are composed of *chrome yellow* and *Prussian blue* mixtures, the *chrome yellow* being a lead pigment, and therefore being opaque:

- (50) Lamp Black;
- (51) Vine Black;
- (52) Vegetable Black;
- (53) Blue Lead;
- (54) Cobalt Blue;
- (55) Ultramarine Blue;
- (56) Prussian Blue;
- (57) Chinese Blue;
- (58) Dark Chrome Green, C.P.;
- (59) Medium Chrome Green, C.P.;
- (60) Light Chrome Green, C.P.;
- (61) Mineral Black;
- (62) Carbon Black;
- (63) Prince's Metallic D.L.;



ABOVE, AT LEFT, CHART No. 1; AT RIGHT, CHART No. 2  
BELOW, AT LEFT, CHART No. 3; AT RIGHT, CHART No. 4

- (64) Prince's Metallic S.L.;
- (65) Vandyke Brown;
- (66) Raw Umber, Italian;
- (67) Burnt Umber, Italian;
- (68) French Ochre;

Are colors of the ancients and translucent.

[The third and last article of this series will be printed next week.]

## Think America Would Do Better to Wed Art to the Machine

PARIS.—A technical periodical, *La Soierie de Lyon*, in commenting on a letter to a Belgian newspaper on artistic participation in the textile industries in the United States, is surprised to learn that American designers are encouraged to pay little heed to the limitations of the machine and are not even required to have mechanical knowledge.

Here it is thought that a sounder, safer tradition can be established by intimate union between the artist's fancy and the mechanical process than by allowing the former complete freedom and forcing the latter into reproducing its conceptions.

## St. Louis Sees de Laszlo Portraits

ST. LOUIS.—The group of portraits by Sir Philip A. de Laszlo, famous English artist, which has already been shown in Washington, Philadelphia and New York, is now on view at the City Art Museum.

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## PHILADELPHIA

Mayor J. Hampton Moore made the opening address at the commencement exercises of the School of Design for Women. The annual report was read by Edwin O. Lewis, president of the board of directors, and an eloquent address was made to the graduates by the Rev. Robert Norwood. Upwards of forty money prizes were awarded for meritorious designs in textiles, wall papers, interior decorations, oil painting and modeling from life. An exhibition of the students' work will be on view until June 14. Miss Harriet Sartain has been the principal and dean of the school since the resignation of Miss Emily Sartain.

There is probably no organization that has contributed more to the city of Philadelphia in the way of municipal decoration than the Fairmount Park Art Association, which observed its fiftieth anniversary on June 7. The members and invited guests made a tour of the park in automobiles for the inspection of works of sculpture presented by the association, and were conducted through the new museum in course of construction. Supper was served in the portico of the old Fairmount water-works and there was an address on "The Utility of Beauty" by James M. Beck. American, French, English and German artists are represented by statuary in the park, and sculptures in some of the smaller city parks were also given by the association, such as Elwell's "Dickens and Little Nell" in Clark Park and Barye's "Lion and Serpent" in Rittenhouse Square. Among the distinguished works in Fairmount Park should be mentioned Dallin's "Medicine Man," Remington's "Rough Rider" and Boyle's "Stone Age in America." Edward Kenney's "Hudson Bay Wolves" was the first purchase of the association.

—Eugène Castello.

## Hartford, Conn.

Daniel F. Wentworth, president of the Connecticut Academy of Fine Arts, is holding a studio exhibition of his work which is very well received. The collection consists of thirty-eight paintings in oil, water color and pastel, and includes some of his very recent work. Among them is a strong and brilliant representation of cattle, "Cows in the Meadow Brook." In "Cool Morning" the artist gives the chilly air and creeping fog of a late autumn day. "A Quiet Hour" is a remarkable study in brown and gold.

Nunzio Vayana, the artist, has sailed for Italy. The principal part of his time will be spent painting in Venice. He intends to return in the early fall.

Guy Wiggins is exhibiting two interesting landscapes at the Mayer Gallery, and Albertus E. Jones is showing a recent canvas of considerable interest at the same gallery.

James Goodwin McManus shows at the Wiley Gallery one of his typical landscapes.

The Morgan Memorial has placed in its permanent collection two canvases given by Otto H. Kahn of New York, the work of two French artists, "St. Cloud Seen in the Snow" by P. J. Tranchant, and "River Scene" by Serrey. There is also on view by invitation Evelyn Longman Batchelder's remarkable bronze figure, "The Future," recently shown at the Connecticut Academy of Fine Arts.

—Carl Ringius.

## Cincinnati

Mr. Joseph De Camp, of Boston, is in the city to paint Mr. Charles P. Taft. The portrait, when completed, is to be hung in the University Club. The Cincinnati Art Club held a reception in honor of Mr. De Camp on the evening of June 2.

Mr. De Camp related a number of anecdotes which dealt with his association with Frank Duveneck in Munich, and also in Italy, and the evening was marked by his election as an honorary member of the club.

## CHICAGO

Victor Higgins addressed the last monthly meeting of the Business Men Painters and passed criticism on their work. His advice was in all ways constructive and to the point, dealing with the necessity of obtaining luminosity in sky and solidity of ground. The club members greatly appreciated the clarity and penetration of his criticism.

The Anderson Galleries are planning an "American show" to follow the exhibition of portraits and sketches by Carl Bohnen which is now attracting so much attention. The Bohnen collection is a resumé of the artist's career as a portrait painter and makes one appreciate his thorough technique and his mastery of characterization. The "American show" will feature Weir, Twachtman, Hassam, Dearth, Miller, Carlsen and Friesseke.

The Spanish landscapes of Max Kuehne, now on view at the O'Brien Galleries, come as a delightful surprise, for they offer the not-to-be-hoped-for "something new" in art. Those who know the hill towns of Spain declare that the rendering of essentials is almost literal. They possess a romantic quality, nevertheless, and are modern in feeling.

Among the interesting exhibitions which Mr. Barrie, of Carson Pirie Scott & Co., has planned for the Fall season is one of the works of Bessie Potter Vonnoh and Robert Vonnoh. Mrs. Vonnoh has just been made an N.A., being one of the few American women to be accorded that honor. Her spirited statuettes make a delightful foil for the paintings of her husband.

J. W. Young has received several fine landscapes by Bundy, among them a painting of cattle at the edge of a stream, notable for the tender quality of early Spring, and a glorious beechwood interior ablaze with the splendors of Autumn. Mr. Bundy is one of those quiet painters whose work grows steadily with the public.

## Buffalo

On Thursday evening, June 2, a reception and first view was held at the Albright Art Gallery, the occasion being the opening of an exhibition of paintings and tapestries collected by Mr. and Mrs. John J. Albright, and the fifteenth annual exhibition of "Selected Paintings by American Artists," together with a group of small selected bronzes by American sculptors and an exhibition of early American portraits.

Among the paintings collected by Mr. and Mrs. Albright, some of those possessing the most unusual charm and beauty are canvases by Abbott Thayer, George Inness, Horatio Walker, Corot, Lhermitte, Troyon, Diaz, Israels, Mauve, Sir Thomas Lawrence and Sir Joshua Reynolds and Fortuny, as well as works by well known artists of the Belgian, Italian and German schools. There are fifty-seven paintings, seven tapestries of the early sixteenth and seventeenth centuries (Flemish and Gobelins) and eight caryatid figures which were the last work of Augustus Saint Gaudens.

The fifteenth annual exhibition of "Selected Paintings by American Artists" is larger than in other years. The works are remarkably fine, many well known artists being represented by their latest and most important canvases.

## Pittsburgh, Pa.

Four more pictures have been sold at the Carnegie Institute. W. L. Mellon bought A. H. Gorson's "Grey Morning." The others sold are "Flight Into Egypt," by Henry Lerolle; "Table With Basket," by Henri Le Sidaner, and "McGee's Farm," by Anita M. Smith.

The Art Brotherhood, a society which has lately been formed in Pittsburgh by the younger artists, had a dinner for Charles Livingston Bull, the famous animal painter.

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## PARIS LETTER

May 29, 1921.

One of the most important exhibitions of the season is that of M. Mathurin Méheut, whose work, for the second time in ten years, occupies all the free rooms in the Pavillon de Marsan. M. Méheut is a young man, or at least young enough for the award of the Bourse de Voyage in 1913 and to have been mobilized in the war, yet his production and knowledge might emanate from one advanced in years.

His style is a surprise. It couples realism with stylisation, expressing the permanent and the transient simultaneously, being a transposition of life and yet remaining strictly true to it.

M. Méheut is a Breton and he paints chiefly in Brittany, that stone-land where eternity seems to have found a refuge. He began his artistic career by painting sub-oceanic flora and fauna, rendering it with the admiration of an artist and the scientific curiosity of a naturalist. Gradually he rose to the surface applying himself to the interpretation of rocks and water, studying the former with no less minuteness than were they living forms, and adopting a method for the latter new to marine painting and most wonderfully effective.

In a third phase he paints the drama of the sea, its sailors, its weeping women, its toil and tragedy, or, anon, the tale of the village: taverns, mass and fairs; at other times the idyl of the fields, blending the subjects to which Cottet, Lucien Simon, Frank Brangwyn, Lemordant and others have habituated us, in a vast, extremely varied, albeit uniform cycle which makes of him the chronicler par excellence of the scenery, types, customs and costumes of his province.

Lily Converse, displaying her work at Chéron's, is gifted with a vivid imagination. For the time being she is undergoing a conflict between a symbolistic Rosi-Crucian tendency and the influence of some post-impressionists whose cursiveness she somewhat mistakes for ingenuity and thinks can be successfully imitated without the ordinary preliminary schooling. She has yet to discover that they are, many of them at least, not ignorant but that they have deliberately *unlearned*, which is a very different thing from not learning. The feeling and ideas which Mrs. Converse seems to dispose of very liberally, stand in need and, verily, deserve more competence for their effectual expression.

The question of entrance fees at the museums is up again, for owing to lack of funds, all the galleries at the Louvre cannot be opened simultaneously. There is certainly not one foreigner visiting Paris but is perfectly willing to contribute his mite to the upkeep of the galleries, from which he derives so much enjoyment, and it is a puzzle to the simple mind why looking at pictures should not be paid for, just the same as the "movies."

The poet, Joachim Gasquet, who has just died after having taken part in the war, was the author of a book on Cézanne whom he knew from childhood and who had painted his portrait. He leaves an unfinished book on Courbet, but sufficiently complete to permit of publication.

An exhibition will be opened on June 9 at the Knoedler Galleries of works by three noted English painters, Glyn Philpot, Gerald Kelly, and Oswald Birley. The last-named will show portraits of several Parisian personalities.

—M. C.

## LONDON LETTER

May 30, 1921.

Before one visits the exhibition of Laurence Atkinson's work at the Eldar Gallery, Gt. Marlborough street, one should clear away from the mind all misconceptions as to the function of representation in art and prepare for a phase of art that does not claim to represent anything. "It is no good searching in the catalogue for a title to guide one, for there is nothing there more illuminating than names such as "Vital," "Progressional," "Primordial" or "Germinal"—descriptions that may give a certain direction to one's imaginings but will hardly serve to crystallize them.

Italy, evidently, is more advanced than we in appreciation of these nebulous aims in sculpture, for while we beg for time in which to accustom ourselves to the non-representational in art before being called upon to commit ourselves one way or another in regard to it, she has been busy awarding gold medals and grand prizes to Mr. Atkinson's abstract sculptures.

Mr. Atkinson is a musician by profession and it was not until fairly lately that he turned to sculpture as a means for expressing in stone the same emotions as he has formerly sought to embody in sound. In elucidating his sculpture it is essential to keep in view this aim and to find harmony and beauty quite apart from the representational element. That his work does strike an emotional chord is indisputable, its rhythmic beauty of line and suggestive contrast of planes inducing an æsthetic mood. It remains for the spectator to suppress his desire for an interpretation.

We are rapidly making a classic of Copley Fielding. Whenever his work comes up in the salesrooms, it evinces a tendency to outdo its previous records, or at least to maintain them. At Christie's 1,140 guineas was the price paid by Messrs. Agnew for a water color belonging to his later period. The varying quality of Fielding's work is, however, somewhat of a trap for the amateur, and those who are unable to lay claim to connoisseurship would do well to buy examples only from accredited experts. The vogue for this artist's work has led of late to a flood of copies.

The McLean Gallery, at 7 Haymarket, where Messrs. Brown and Phillips (the enterprising spirits that have organized so many interesting exhibitions at the Leicester Galleries) have arranged the show of Mrs. Gertrude V. Whitney's sculpture, is attracting at present many visitors. An artist of Mrs. Whitney's social position works under grave disadvantages, for in such cases there exists a natural tendency on the part of the critic to underestimate both seriousness and sincerity. That Mrs. Whitney possesses both characteristics in marked degree is clearly vindicated by this exhibition, where each item is on a high level of merit.

Especially successful does she show herself in her treatment of the "Titanic Memorial," where her reticence and simplicity intensify the significance of her symbolism.

An exhibition of water color drawings by George Cockram is being held at the galleries of Messrs. Graves, Gooden & Fox, at 60 New Bond street. This artist possesses much talent for seizing the atmospheric individuality of landscape; his transcripts of Welsh scenery being, in particular, sympathetic and sensitive. The clear air of his Italian studies contrasts cleverly with the more misty effects which he treats with so much skill in the themes dealt with nearer home.

—L. G.-S.

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### KANSAS CITY, MO.

The Art Institute is holding two important exhibitions, one of paintings and drawings by Louis Maurice Boutet de Monvel and one of the work of the Institute's students. The interest in the de Monvel exhibition rests largely in the charming quality of the many beautiful small drawings made for illustrations. The paintings vary much in quality.

The exhibition of student work is a show of surprisingly high standard. The school has an enrollment of 340. The display includes painting, sculpture, interior decoration and illustration. The advanced painting class shows some extraordinary work. Particular mention should be given to the canvases of Leroy McMorris, J. F. Wilford and Elise Hoelzel. The former has several colorful subjects that can hardly be ranked with student work. His "Japanese Pottery Painter" is exceptionally good. Very creditable modeling is shown by Wallace Resenblaur and Florence Olsen of Merrill Tague's class in sculpture.

Virgil Barker, former director of the Kansas City Art Institute, and Miss Ida Ogden, formerly registrar at the Institute, were married recently at the home of the bride in Pueblo, Colo.

The Romborg is holding an exhibition of a group of Whistler lithographs and etchings.

The Smoky Hill Art Society of Lindsborg, Kan., purchased from its spring exhibition two block prints by C. A. Wilmosky, an etching by Haig and an engraving by Nanteuil, to be added to the collection of Bethany College.

The Wichita Art Association has added to its collection prints by Benson, Baumann, Pearson and Pennell.

The women's clubs of Mulvane, Kan., have recently purchased one of Berger Sandzen's paintings of the Grand Canon for the schools of that city, from a recent exhibition of his work held there.

The State Normal School of Hays, Kan., held its annual exhibition and purchased Oscar Jacobson's "Rio Grande Symphony." The senior class of the Hays high school purchased two small Sandzen paintings for the school collection.

—C. J. S.

### Omaha, Neb.

The seventh annual exhibition of the Omaha Art Guild is being held in surroundings and under conditions never before attempted here.

About 100 pictures, all work of members of the Omaha artist colony, are shown in a corner of the third floor of Orchard & Wilhelm's store. The floor is partitioned off and the space inside furnished complete with parlor, library, sitting and rest rooms. The public is enabled to see the pictures in homelike environment.

### LOS ANGELES

The Foreign Arts and Crafts Exhibition, which is being held at the Museum, is surprising everyone by its scope and the variety of the really marvelous material displayed. This is the first time such an exhibition has been held here, but its success has been so great that it is planned to make it an annual affair. It is held under the auspices of the Americanization Department of the Los Angeles District, California Federation of Women's Clubs, but the individual exhibits have been collected entirely by the people of each national group, acting under their own chairman.

The catalogue states that "the exhibit is presented in the hope of establishing a closer bond of friendship and understanding between our foreign-born and native people."

The collection consists of paintings, sculpture, textiles, pottery, rugs, furniture and craft works of all sorts, including many beautiful laces.

During the course of the exhibition, which is to last a month, women from the various clubs are acting as hostesses on different days, and programs have been planned that include the national games, songs and folk dances of the different countries exhibiting.

On the opening night of the exhibition, when a reception was held at the Museum, the occasion was chosen to present to the Museum an art war memorial, the gift of the Los Angeles District Federation of Women's Clubs, through the efforts of Miss Alma May Cook, the chairman of art. It took the form of a large painting by William Wendt.

The Stendahl Galleries at the Ambassador Hotel are showing a fine collection of work by California painters. Hanson Sutliff, John Rich, Benjamin Brown, William Wendt, Guy Rose and many others are represented.

The California Art Club has issued invitations for a large dinner to be given in honor of Dr. William A. Bryan, new director of the Museum.

C. P. Townsley, director of the Otis Art Institute since its beginning, and whose efforts have done so much for the success of the school, has resigned his position and is leaving shortly for a much-needed rest.

—Helen W. Rich.

### Tampa, Fla.

The Tampa Museum of Fine Arts, consisting of 200 leading residents of the city, which has already bought several paintings and intends to acquire many others, has decided to donate them to the city. The pictures will be shown at the city hall, pending the erection of a gallery at some future time. Loan exhibitions are planned from time to time.

## CALENDAR OF CURRENT EXHIBITIONS

Anderson Galleries, Park Ave. and 59th St.—Memorial exhibition of paintings by Alden Peirson.

Arden Studios, 559 Fifth Ave.—Summer exhibition of decorative paintings.

Arlington Galleries, 274 Madison Ave.—Summer exhibition of paintings by American artists.

Babcock Galleries, 19 East 49th St.—Summer exhibition of 65 paintings by American artists.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of works by modern American artists.

Brooklyn Museum, Eastern Parkway (Museum Station, Seventh Ave. subway).—Works by Thomas Sully, until June 15, exhibition of book plates, until June 15.

Dudensing Galleries, 45 West 44th St.—Summer exhibition of works by American and European artists.

Ehrich Galleries, 707 Fifth Ave.—Summer exhibition of American paintings.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Hanfstaengl Galleries, 153 West 57th St.—Recent paintings by Nicola Luisi and John Ten Eyck, 3rd; also paintings by Lenbach, Stuck, Kaulbach, Harlinger, Kasparides and Alexander Koster.

Hispanic Museum, 156th St., Broadway.—Spanish paintings and works of art.

Kraushaar Galleries, 680 Fifth Ave.—Summer exhibition of American paintings.

Levy Galleries, 559 Fifth Ave.—French, Dutch and American paintings.

Metropolitan Museum, Central Park, Fifth Ave. at 82nd St.—Exhibition of Impressionist and Post-Impressionist Paintings; exhibition of modern French prints and drawings, until September 15.

Montross Galleries, 550 Fifth Ave.—Group of American painters.

Mussman Gallery, 144 West 57th St.—Etchings by George Soper, until July 1.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition of pictures, to October 1.

Schwartz Galleries, 14 East 46th St.—Etchings by Percival Gaskell, through June.

Societe Anonyme, Inc., 19 East 47th St.—Exhibition of Modernist works through June 15.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings, drawings and sculpture by young French artists.

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